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**CONFIDENCES**  
Example of Student Modeling, Art Institute, Chicago

# BRUSH AND PENCIL

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RAIN AND SUNSHINE  
By J. R. Miller

## EXHIBITIONS—PAST AND TO COME

Unavoidable delay in the completion of the extensive addition to the Carnegie Institute building, Pittsburg, has made it necessary to change the date for opening the annual international exhibition from November 1, of this year, to April 11, 1907. This change was made because the Trustees especially desired the exhibition to be held in conjunction with the opening and dedication of the building, which has been enlarged during the past two years about six times its original size. A number of eminent men, representing the artistic, literary, and scientific organizations and institutions of the world, will be present at the dedication, and the international exhibition will be an important feature of the occasion, and an event of commanding distinction.

✻ The American Institute of Architects will celebrate its fiftieth birthday in Washington on the 7th, 8th and 9th of January, and has invited delegates from kindred societies of art, archaeology and science. A com-

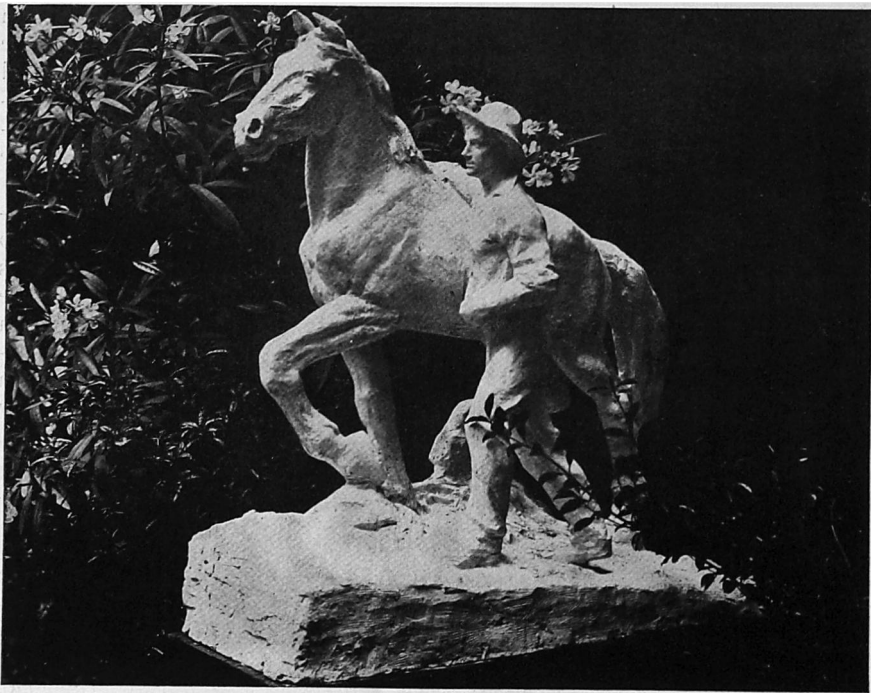


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memoration address will be delivered by the president, Frank Miles Day of Philadelphia, and on Wednesday afternoon a bronze tablet in memory of the thirty founders of the institute will be unveiled at its headquarters in the old Octagon House, designed and built in 1798 by Dr. William Thornton, the architect of the national capitol. It was at one time the home of James Madison and the temporary executive mansion after the White House was burned by the British troops in 1813, and for many years was considered the finest private residence in the United States. Two of the original members of the institute still survive after fifty years of professional life, and it is hoped that both of them will be able to attend the commemoration. They are Leopold Eidlitz, 1123 Broadway, New York, and Charles Babcock, emeritus professor, Cornell University. The principal guest of the occasion will be Sir Aston Webb, formerly president of the Royal Institute of British Architects, who has designed and is now in charge of one of the greatest monumental works of the age, a national memorial to Queen Victoria in the City of London. It will surpass in scope and expense every existing monument, even that in honor of Victor Emmanuel at the head of the Corso in Rome, and the Church of the Resurrection in honor of the late Alexander II. of Russia in St. Petersburg.

✱ Apropos of the exhibition of the Royal Water Color Society in London, the Athenaeum has the following to say of the artistic status of contemporary work in water color: "While at the present time water color is, of all forms of art, the best liked and the most encouraged, there can be no doubt that today very much less fine work is done in this medium than in that of oil. Not a little of this disastrous failure to turn to artistic purpose the evident demand for water colors is due to the nature of that demand—buyers of water colors having a genius for the second-rate, a distaste for genuine merit in whatever direction. When the public it serves is remembered, the wonder is rather that the Royal Water Color Society should keep such a respectable level of ability as it does—that it should have been to some extent instrumental in bringing forward, at any rate, one talent of first-rate quality, so that Mr. Lionel Smythe has found some sort of recognition from amateurs."

✱ Fifteen members of the Philadelphia Sketch Club recently arranged an exhibition of about 150 paintings and sketches in various mediums on the walls of their clubhouse, 235 South Camac street. Among the exhibits in color is a group of landscapes by Everett L. Bryant. Mr. Bryant exhibits also a new version of his maternity themes and a group of pencil and water color sketches made at the little theater in Paris known as the "Gaiety Montparnasse." Mr. Little shows a small



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group of his quiet, smooth-toned landscapes in water color; Mr. Clymer excels with his technique and color, as do W. T. Thomson, Fred Wagner, Frank Lesshafft and E. K. Wetherill. F. F. English exhibits two of his water colors, and Lawrence Cloud Fellows, one of the youngest generation, makes a small showing, vigorous in direction and uncompromising in color. Mr. Lesshafft makes an advance over former years. The exhibitors of black and white works are Harry Geiger, Michael Lipman, Blossom Farley, Malcolm Stewart, and Morris L. Pancoast. Mr. Geiger shows three charcoal drawings interestingly composed. Mr. Stewart's output is more obviously commercial in character. Mr. Pancoast shows a number of pen sketches of foreign bits, and Mr. Lipman's sketches are somewhat in the same general character.

\* The Brooklyn Society of Mineral Painters recently opened its fourteenth annual exhibition at the Pouch Gallery, 345 Clinton avenue. Twenty-five members of the society have exhibits, several of them making large displays, representing the best that is done in Brooklyn in mineral painting. The exhibit as a whole is proof that this art has advanced by great strides. Each year's exhibit shows the progress of decorative art as applied to mineral painting and the influences of new schools, new ideas and new colorings. This year's exhibit shows that the Brooklyn mineral artists have kept pace with such developments. Many of the pieces shown are of unsurpassed beauty and striking novelty. Most marked is the influence of Japanese ceramic art, both in coloring, design and in the porcelain forms chosen. In flower work the tendency is to a more refined, though less brilliant use of color, and the use of more ochrine backgrounds. In figure designs realistic treatment of flesh tints and costume are set in relief by similar effects. Conventionalization has made marked steps in schemes of decoration. The success of some of the artists with underglazes is marked.

\* The first public exhibition given by the National Society of Craftsmen opened recently in the Society's own part of the new Arts Club Studio Building on East 19th Street, New York. As it was the Society's initial introduction to the public, it was thought best to have all the art crafts on its roll properly represented; this accounts for the plethora of its interesting showing, a matter that will be remedied in the succeeding grouped exhibitions it intends to give later on. There are in all more than two hundred exhibitors presenting an aggregate of nearly \$30,000 in value. The states and localities represented are: New York, Massachusetts, Pennsylvania, Wisconsin, Connecticut, New Jersey, Missouri, Louisiana, Ohio, Colorado, Nebraska, Tennessee, New Mexico, Illinois, South Carolina, Rhode Island, Texas, Maine, Washington, D. C., Maryland, California, Michigan, Minnesota and New Hampshire.

\* What is conceded to be the most interesting if not the best collection of paintings ever exhibited at the Rhode Island School of Design was lately on view in the two small galleries of the main building on Waterman street, Providence. The collection was brought from Boston, where it was exhibited in a Beacon street gallery. The "Ten American Painters" are the following: Edmund C. Tarbell, Frank W Benson,

Childe Hassam, William M. Chase, J. Alden Weir, Joseph H. De Camp, T. W. Dewing, William L. Metcalf, Robert Reid, Edward Simmons. The organization of this unique band of artists was effected in 1898 when they withdrew from the "Society of American Artists," with which they had previously been affiliated, because they no longer felt the atmosphere of that society to be congenial to their views and purposes. It may be added that the majority of the noted ten are impressionists and show the most advanced forms of painting. In the present exhibition each of the artists was represented by several paintings usually grouped by themselves.

\* The thirteenth annual architectural exhibition of the T Square Club held under the auspices and in the galleries of the Penna. Academy, opened December 2, and will close December 30. The exhibition which consists of from 1,200 to 1,300 exhibits, fills every gallery, all the corridors, the north transept, rotunda, etc., except the two galleries devoted to the Gibson collection, and the Gilpin Gallery. It is divided into three general divisions, architecture proper, sculpture and mural painting. For the first time in the history of the T Square Club's exhibitions, it has the association of the National Society of Mural Paintings, the National Sculpture Society and the American Society of Landscape Architects—with a view to showing the executed work of the allied arts in connection with the architects drawings.

\* The division, of which Arthur Jeffreys Parsons is Chief, at Washington, has charge of prints, periodicals and books on art and architecture. Mrs. T. Harrison Garrett has kindly lent her collection of 19,113 old engravings and this with the gift of the Gardiner Greene Hubbard collection of 2,707 prints, the recent bequest of the George Lothrop Bradley collection of 1,466 prints, and the modern prints received from the Copyright Division, make it possible to give large and interesting exhibitions of the art of engraving. To commemorate the tri-centennial of the birth of Rembrandt an exhibition of engravings by this artist and photographs of his paintings was opened in the galleries in July and is still in place. About twenty-three thousand photographs of works of art have recently been purchased in Europe, and these are now accessible to the public and will also be lent to educational organizations.

\* On the principle that an exhibition is one of the best ways of bringing an important accession to the notice of the public, the Print Department of the New York Public Library has placed on view in the Lenox Library Building a selection of prints from the A. A. Hopkins collection of photographs of Italian works of art, which was deposited in the print-room last summer. The entire collection comprises over 3,000 pieces, of which about 1,200 are pictures of architecture and sculpture, while the rest, nearly 2,000, are reproductions of Italian paintings. Of the latter, a number have been selected for exhibition. They include especially many portraits of notables, which add a personal interest to the artistic value. Arranged chronologically, this representative selection in a summary manner illustrates the development of painting in Italy. At the same time it calls attention to the fuller record of that development

which the entire collection offers. This latter includes, for instance, 101 photographs after Botticelli, 59 after Veronese, 83 after Titian, 200 after Raphael, and so on. It comprises also the work of minor artists not represented in the exhibition.

\* In the lower hall of the Lenox Library Building, New York, there were placed on exhibition last summer a number of etchings by Adolphe Lalauze, recently deceased. Lalauze, who was born in 1838, was an etcher of extreme facility. Like Boilvin and Hedouin, he was one of the illustrators of the *Petite Bibliotheque Artistique* of Jouaust. Of his etchings in the New York Public Library (most of them forming part of the S. P. Avery collection) many are reproductions of paintings by old and modern masters: Rembrandt, Bronzino, Van Dyck, Burne-Jones, Seymour, Casanova, Baudry, Huet, Gonzales. He thus translated into black-and-white painters of widely different styles and personality. The little exhibit is interesting from more than one point of view and is still on.



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### GLEANINGS FROM AMERICAN ART CENTERS

In his talk on "Hungarian Art" before the Tourist club, Pittsburg, A. S. Keszthelyi, the Hungarian portrait painter, spoke with the dramatic fire of the Magyar race of the rise of the Hungarian nation and of the concomitant rise of Hungarian art. A striking feature of his talk was his indictment of present Dutch art. It was a measured and circumstantial indictment of the up-to-date art of Holland. "You know," declared Mr. Keszthelyi, "that of the imported pictures that invade this country, fully 65 per cent are Dutch. The American nation, after being so successful in money-making, certainly wished to do its full share in promoting art. Its motives have been sincere and in this the American people exactly parallel the Hungarian nation. Now what happened? Immediately all the foreign painters, with the Dutch in the lead, began a regular commercial output for the American market, purely for dollars and cents. You know the same old scene, the tiresome theme, the peasant room with the little window, the woman peeling potatoes, knitting or at the spinning wheel, a cradle with a child. They are all dipped in the same brown gravy. Thus these men, with the tradition behind them of Rembrandt, Rubens and Van Dyke, have deliberately stamped upon art with their feet. Of course, I except Israels."